



The Museum of Modern Art

Twenty-Fifth

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THE MUSEUM OF MODERN ART



TWENTY-FIFTH ANNIVERSARY CEREMONIES

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FREEDOM OF THE ARTS

DWIGHT D. EISENHOWER

THE PRESIDENT OF THE UNITED STATES

On this, the quarter-century mark of the Museum of Modern Art, I am very happy to send my warm greetings to all its associates and friends.

To me, in this anniversary, there is a reminder to all of us of an important principle that we should ever keep in mind. This principle is that freedom of the arts is a basic freedom, one of the pillars of liberty in our land. For our Republic to stay free, those among us with the rare gift of artistry must be able freely to use their talent. Likewise, our people must have unimpaired opportunity to see, to understand, to profit from our artists' work. As long as artists are at liberty to feel with high personal intensity, as long as our artists are free to create with sincerity and conviction, there will be healthy controversy and progress in art. Only thus can there be opportunity for a genius to conceive and to produce a masterpiece for all mankind.

But, my friends, how different it is in tyranny. When artists are made the slaves and the tools of the state; when artists become chief propagandists of a cause, progress is arrested and creation and genius are destroyed.

Let us therefore on this meaningful anniversary of a great museum of art in America make a new resolve. Let us resolve that this precious freedom of the arts, these precious freedoms of America, will, day by day, year by year, become ever stronger, ever brighter in our land.

MODERN ART AND MID-CENTURY DEVELOPMENTS

AUGUST HECKSCHER

CHIEF EDITORIAL WRITER, NEW YORK HERALD TRIBUNE

We look back today over 25 years. We look forward—not to 25 years, not to 50, but to as long a time as free men and women shall cherish the arts in a free land.

We stand upon the solid ground of history. But we have to carry us across this future only the frail wings of philosophy.

As one who would interpret with you this philosophy, I come with the meagerest credentials. As a newspaperman, it is my business most days of the week to find in passing events some shadow of the thing that endures. And it is my task today—at this milestone of the institution which has been built by the efforts, the imagination and the generosity of so many—to find words that may express what is the essence of modern art—what makes it central and significant to our time.

I begin with a personal confession. I never come to this place without feeling myself surrounded by a kind of reason and peace. It may be a very wild and whirling kind of reason; it may be a dynamic and even dizzy kind of peace. Yet there is something here which meets the contemporary mood and answers the hunger of the modern man. I am sure I am not alone in feeling this.

The artist must feel it, and all lovers of art. The youngest child must feel it, dragged unwillingly into a strange world of color and space. And all the wide-skirted, ballet-slippered young ladies—they must surely feel it, converging as from nowhere upon a natural home. These know that in some deep way they have touched springs here which can give life to an ultimate awareness; which hint at what this mid-century world could be, if all its tendencies were fulfilled and its inmost truths made luminous and visible.

What is modern art? Is it simply art that happens to have been created under today's sun? Is it something that falls into one of a dozen schools—the Impressionists, the Cubists, the Surrealists, and the rest? Insofar as it is merely these things, modern art is perpetually becoming out of date; or, what is worse, becoming a fad and not even possessing the dignity of the old-fashioned. But insofar as it represents a genuine vision of the world, it cannot fade in this way. It will remain at least as modern as the classic Greek art, as new as the art of the Renaissance. Social orders may disintegrate, systems of religion and philosophy may cease to be meaningful, but the visionary and creative moments of every age have a lasting validity.

This museum gives to its visitors a sense of being one with the modern world for a first,

very simple reason. The spirit of art around us here has escaped from these walls, has penetrated the work-a-day world, and made its home in the least expected places. It is in the streets and shops, in the buildings of the city, in the plainest implements of household use.

Partly this is because the real world has exerted so tremendous an influence on the ideal concepts of form. The modern flying machine is what it must be, and the artist perceives that it is, too, what at his best he would have wanted it to be—the essence of a thing, stripped of all sentiment and preconception. But in no small measure there is this affinity between what we feel in this museum and what we find outside because the museum has for twenty-five years deliberately and imaginatively sought to instruct and elevate the taste of a wide public. It has sought to make clear that modern art is not peripheral and aloof, but is related to the machine, to science, to industry, to urbanism, to all that distinguishes the modern community.

The omnipresence and popularity of modern art bring their own dangers. We have watched the mobile, for example, become a hobby, a part of the great do-it-yourself saga, and then become an ad-man's vehicle for selling soap. We have seen people who think it hopelessly naive to put the painting of a real apple on the wall think it very sophisticated to build a real wall as if it were a Mondrian painting. That is to say we have seen modern art used incongruously, exploited, and vulgarized. This is the inevitable danger. Yet for the next twenty-five years, and for much more than that, this museum will go on proudly taking the risk—getting the world outside to resemble a little more closely what the artists have recognized as the ideal.

There is a second way in which the Museum gives a sense of being in harmony with the contemporary world. Its work is related to the central struggle of the age—the struggle of freedom against tyranny. We know that where tyranny takes over, whether under Fascism or Communism, modern art is destroyed and exiled. Why should this be? Modern art by its nature is a revelation. At its most characteristic it can never be propaganda, whether propaganda for a bad or a good cause.

It is individualistic, experimental, eclectic—all qualities which the totalitarian state cannot abide. It establishes a plurality of worlds. Have you thought that modern art is unique in recognizing and affirming the validity of many approaches? Alone of the great schools it sanctions a diversity of styles. In other epochs there are departures from the accepted norm, there are eccentrics among the artists and heresies among their ideas. But under the sheltering roof of this museum there is a genuine hospitality. It is a hospitality based not upon the fact that curators have been unable to make up their minds, but on the much deeper and more important fact that they believe excellence, truth and beauty to be many-sided.

This many-sidedness is a fundamental belief, also, of a free society. I would go further. The constant drive of the modern artist to separate and distinguish, to break up the surface into forms of light, to show the elements that compose the whole, is in line with what is best in modern political thinking. The great community, which once appeared monolithic, congealed under a "cake of custom," now reveals itself in all its multifarious interests. Power is diffused; decision-making is shared and decentralized; public opinion is the sum of what many separate publics think on a particular matter. Seeing the community this way—analogue to the way today's artists see the once-solid object—we find around us the material for creating a free and varied common life.

My argument, you will see, is that modern art is harmonious with the genius of the

modern world. The pure perceptions of the artist can influence the more practical arts, such as architecture and industrial design, because this harmony exists. And as today's thought extends itself in various fields to the frontiers of knowledge and feeling, this harmony is the more vividly sensed.

I have spoken of political philosophy. But is not the same thing true of advanced science, advanced mathematics, advanced psychology? No one of us will have experienced directly a full comprehension of these developments. Yet to the extent that we have perceived dimly what goes on in the mind of a thermo-nuclear physicist, or of a psychologist breaking through the barriers of consciousness, we feel at one do we not?—with the mood of the modern artist. We stand with him at the thin transparent edge of our civilization, and the light falling about us is the clear, harsh light that pervades contemporary art.

Is it not true, above all, that modern art is in key with the modern man's religion? If I at all understand what the theologians are saying who address themselves to today's world, it is that there is an actuality and a directness in the religious experience very different from the vague Pantheism which once seemed so refined and up-to-date. "A spirit and a Vision," said Blake—and I quote a man who could claim to be both a modern artist and a prophet of modernity—"A spirit and a Vision are not, as the philosopher supposes, a cloudy vapour, or a Nothing. They are organized and minutely articulated beyond all that mortal and perishing nature can produce."

The cloudy vapor has gone out of theology; as there has gone out of art the idea that something mysterious must be mistily defined. The vision "organized and minutely articulated" is what the preponderance of canvases in this museum reveal—and it is what the great modern theologians—from Kierkegaard to Karl Barth—have seen in their highest spiritual moments.

The idea of nature as an encompassing element in which all the world swims as fishes swim in the sea, the idea of God as a featureless generality transfusing this nature—this pleased the nineteenth century and colored its art. The twentieth century mood bathes the world in a fiercer sunlight. It gets man somewhat outside the imprisonment of nature. It makes God (and the scientists increasingly assert His existence) a being and an essence: not a Nothing, not a shadowy presence manifesting itself in cows and trees and babies and other such.

The artist, insofar as he is a creator, can without blasphemy take on something of the character of the Creator himself. He can be more objective, harsher, more factual than his predecessors. He can see forms, not vapors merely. A realist, he knows that reality is of all things the most mystical. A visionary, he knows that the vision, when it is truly seen, is opaque and solid.

We say of much modern art that it is abstract. In relation to the literal object, in relation to the nineteenth century view of nature, I suppose that it is abstract. But in relation to the ultimate reality, it may be said to be the very opposite of abstract. It is surprisingly concrete and it is—to return to Blake's phrase—as organized and minutely articulated as mortal and perishing nature can produce.

The generations before us saw dissolved the idea of a settled cosmic order, in which men played their parts as in some great drama. They saw the external world lose its absolute moral significance.

Our generation has seen the external world lose its absolute *physical* significance. Matter has melted away under the impact of physics. Objective mental concepts have

melted under the impact of Freudian psychology. Yet man—man the artist, man the affirmer—remains. Sometimes it seems that he alone remains—he and the essence of things with which he is blindingly face to face.

More than anyone, the artist has experienced a progressive meaninglessness in the universe. He has seen the loss of authority by the religious dogmas that once told him what to paint, and actually how to paint. He has suffered the burden of things not making sense, and the even greater burden of things (in the old literal way) not even being things. He, more than anyone, has shared in what some have called the anxiety, and some the despair of the age. Is he for that reason less the artist—or less the man?

He has had the dignity to affirm that what is, is; he has possessed what Paul Tillich calls "the courage to be." To chaos he has given a form and a shape, so that it is not quite chaos any more; and his art, that began as a Revelation, ends—as all great art must—as a Prophecy.

And so, Ladies and Gentlemen, without further ado, I give you the muse of Modern Art. She sits at ease among her sisters; for like them she draws her being from the deep essence of things; she sets forth a vision of the truth, with such vigor and pathos that under her spell men feel as if they had looked on truth for the first time—or as if they were about to look on it for the last time. Yet she is younger than her sisters; she affects plain colors; she shows little respect for settled ways; she scorns not the world. Those are her wooers who come seeking the immediacy of fact, the unshaded experience, the shattered fragment that contains the whole. She is a wicked deceiver; the most ardent wooer she will, if she please, leave empty-handed, with only a few wires and strings, a few crude forms a child might have made, to show for the encounter. But giving herself, she gives the agony and the brightness at the times' core.

Here there has been built a place where modern art can be at home. For twenty-five years the Trustees and Staff have pioneered in excellence; and decades hence, when twenty-five years have come to seem a brief part of the Museum's total span, that excellence—and that vitality—must still be the hallmark of the Museum's work.

THE WORLD OF MODERN ART

DAG HAMMARSKJOLD

SECRETARY-GENERAL OF THE UNITED NATIONS

It may seem strange that on this occasion—at the celebration of the 25th anniversary of a great New York institution—the Secretary-General of the United Nations should take an active part. However, I feel greatly honored to do so in view of the significance of the Museum of Modern Art and of its aims. The United Nations Secretariat and its Secretary-General owe special thanks to this institution for its generosity, and for a stimulating relationship which I hope will grow with time. On a personal level, I would like to add that I am flattered to be recognized in this connection as a fellow citizen of New York.

The art collected here is not modern in the sense that it has the vain ambition of expressing the latest of the shifting fashions of a mass civilization which long ago lost its anchorage in a firm scale of values, inspired by a generally accepted faith. Nor is it modern in the sense of the comic strips or similar attempts to use the techniques of art to cater for broad emotional needs through a cheap representation of a sentimentalized reality. It is a museum for “modern art”—that is, for you and for me, a museum for the art which reflects the inner problems of our generation and is created in the hope of meeting some of its basic needs.

Although modern art, in the sense in which I have used the word, is as peculiar to our time as the big factory, the jet plane, the atom reactor or the sky-scraper, it is not an art just of today. Indeed, the origins of its special problems and its attempts at solutions date back to the time in the past century when developments, leading to the technical achievements in which we now pride ourselves, first started their sky-rocketing course.

Achievements in which we pride ourselves . . . ? We regard what has happened in the scientific and technological spheres as progress—and, of course, it is progress. But is it justified to consider also the art which is contemporaneous with and, indeed, partly inspired by that development, as representing a step forward? André Malraux has said that modern times have not produced a single work of art comparable to the highest achievements of Occidental art in the past. Is he not right?

I also remember his brilliant, but cruel phrase about the 19th century—that this century, which was obsessed by the cathedral, did not leave behind it more than one: the museum in which it collected all its paintings. Does not this paradox reveal something essential? If we demand of art that it should be the expression of a mature and balanced mastery of the relationship of man and his civilization to life, then modern art, to be sure, does not reach levels that were already achieved in a distant past in our Western civilization. No—then it is not progress.

However that may be, there are two qualities which are shared in common by modern art and the scientific sphere: one is the courage of an unprejudiced search for the basic elements of experience. The other one is perseverance in the fight for mastery of those elements.

The need for the courage of search establishes a decisive difference between modern art and the art of the past, living in and expressing a world of faith. Agnostic search, based on a re-evaluation of all values, is a quality of modern art that is an essential expression of the spiritual situation of our generation. But this quality, in itself, must prevent modern art from achieving the kind of perfection which we meet in the Cathedral of Chartres or in the paintings of Giotto.

The second quality—perseverance in the fight for mastery—is on the contrary the main great quality that modern art shares with the art of the past. I have already quoted Malraux. Let me quote him again: "The victory of an artist over his servitude joins the victory of art itself over the fate of man." The romantic conviction expressed in these words is what makes Piero della Francesca and Rembrandt, Cézanne and Braque, members of one great fraternity. In that conviction, and in the fight it inspires, the artists who aimed at a transfiguration of reality meet the artists who now strive for an explanation and recreation of reality.

In its search for the basic elements of the world surrounding us and in its fight for mastery of those elements, modern art has revealed to us also where lies the real victory of the great artists of the past. Without making us eclectics, it has helped us to understand—as far as that is possible without sharing the atmosphere of faith in which they were born—what has been achieved in the harmony of the best works of the past. Modern art has forged keys to a perfection which it has not itself reached. Shouldering courageously the problems of modern man, reflecting his situation in a world of conflicts born out of his own achievements, it has, thus, earned the recompense of being permitted also to illuminate the greatness of man in the high artistic achievements of the past.

Art gives more to life than it takes from it. True art does not depend on the reality about which it tells. Its message lies in the new reality which it creates by the way in which it reflects experience. In our minds, we, all of us, sometimes chisel beauty out of the stone of matter. If we had the courage and perseverance to push these experiences of a few moments to their extreme point, we would share in the effort of the modern artist to isolate beauty from the impurity of life, even if it has to be at the cost of dissolving the very forms of life. Why then, seeing modern art, should we feel estranged when we do not at the first glance recognize the familiar aspects of our everyday world?

Modern art teaches us to see by forcing us to use our senses, our intellect and our sensibility to follow it on its road of exploration. It makes us seers—seers like Ezra Pound when, in the first of his *Pisan Cantos*, he senses "the enormous tragedy of the dream in the peasant's bent shoulders." Seers—and explorers—these we must be if we are to prevail.

It may seem to you to be far-fetched if—in the light of what I have just said—I draw attention to activities in which my colleagues and I are engaged. All the same I will do so, because this parallel means a lot to me. For that reason I may perhaps count on the interest which we are willing to grant most of the time to all honestly held convictions.

In modern international politics—aiming towards that world of order which now more than ever seems to be the only alternative to disruption and disaster—we have to approach our task in the spirit which animates the modern artist. We have to tackle our

problems without the armor of inherited convictions or set formulas, but only with our bare hands and all the honesty we can muster. And we have to do so with an unbreakable will to master the inert matter of patterns created by history and sociological conditions.

Even in the political sphere we are likely to look to the creations of the past with nostalgia. But we know that those creations can never be brought back to life, that ours is the duty to find new forms, starting often from nothing. And we know that these forms will not be found without the courage of that deep sincerity which is shown in the search of the great artists of our age, or without the firmness and perseverance which they have demonstrated in their relentless efforts to reach mastery.

One of the great composers of our age has said that the artist must start out, again and again, from two colors or three notes or the right angle. That is a clue to the spirit of the masters of modern art. On that basis they have, in their best moments, rivaled nature and mastered matter. They have a lesson to teach *us* who work in other spheres of life with problems created by the developments which have set the stage for our life of today.

These reflections have touched on questions inside a field where, frankly, I feel too much of an outsider to have a right to speak to you. However, I hope that my words may tell you something about how the beauty and significance of what this museum stands for is reflected in the mind of one whose tasks in our common effort to build a better world lie in a sphere seemingly very far from that of the great artists here represented—a sphere in which achievements, alas, are still mostly very close to “two colors, three notes and the right angle.”

THE MUSEUM 1929-1954

RENÉ D'HARNONCOURT

DIRECTOR OF THE MUSEUM OF MODERN ART

Twenty-five years ago the founders of the Museum of Modern Art in applying for a charter defined its purpose as the encouragement and development of "the study of modern arts and the application of such arts to manufacture and practical life." In 1944, Alfred H. Barr, Jr. further defined the Museum's aims in the statement: "The primary purpose of the Museum is to help people enjoy, understand and use the visual arts of our time."

This basic aim of the Museum has remained unchanged since its inception, but the growth of the institution and the changes in the world in which it functions have called for an increase and widening of its activities and for modifications of its methods.

The founders foresaw that the Museum eventually might embrace all the visual arts but during its first years the resources of the institution limited its activities to loan exhibitions drawn mainly from the field of painting and sculpture. As time went on, architecture and design, motion pictures and photography, and most recently, television were drawn into the Museum's orbit of action. The Museum's collections, started by a gift of sculpture, have grown into the world's most representative collection of modern art in all its forms and media. The library, originally established to serve the needs of the staff, has developed into the most comprehensive library of modern art and become an important center of study and bibliographic research. The Film Library, a large archive of selected motion pictures, supplies programs to the Museum's own auditorium and to over one thousand educational institutions and film societies throughout the country. The Museum's program of publications, initiated by exhibition catalogues, has grown to include works on individual artists and movements until it has become a representative documentation of the art of our day. In order to satisfy demands from outside New York, the Museum has established a department of circulating exhibitions which has served up to now institutions in well over eight hundred communities in the United States and thirty-nine foreign countries. To fulfill its stated aim, to encourage "the application of modern art to manufacture and practical life," and to help raise the artistic standards of manufactured products, the Museum assembled a series of highly selective exhibitions and conducted many design competitions in this field. Most of these activities were carried out in cooperation with educational, industrial, and commercial organizations. The Museum's educational program, initially limited to gallery talks, now includes courses for adults and young people in which creative activities are used to prepare the students for a more fruitful and deeper enjoyment of the arts. Through its sponsorship of the Committee on Art Education and

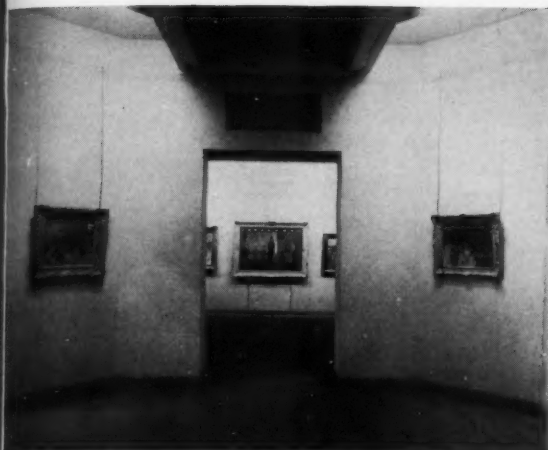
through activities carried on with the school system of the city of New York, the Museum's services in this field are now extended to the city as a whole and to the nation.

During the twenty-five years of the Museum's existence, specific needs often called for an increase in specific activities, or for the initiation of new programs. Thus in the thirties the necessity to find new solutions in the field of housing and city planning was reflected in many exhibitions and publications in this particular field. During the war the need for a creative approach to occupational therapy led to the establishment of the War Veterans' Art Center and most recently, the demand for increased American representation in international cultural exchange resulted in the establishment of an extensive international program of exhibitions.

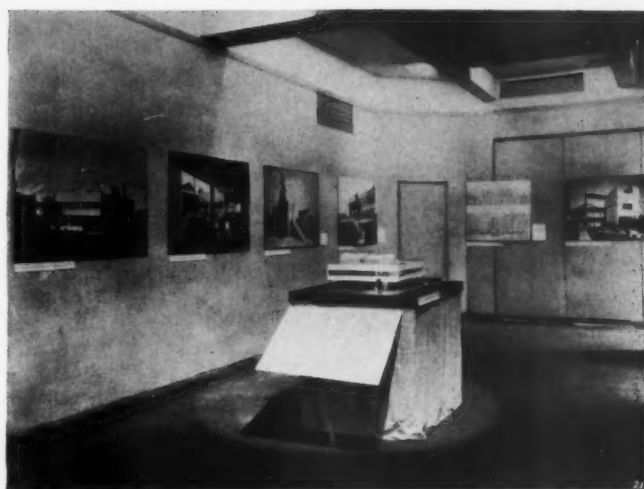
The Museum of Modern Art is an institution devoted to public service but it has never received support from public funds except for the development of specific projects sponsored by government agencies. Its growth and progress were made possible by the foresight and generosity of its founders and trustees and by the ever-widening support of its members and visiting public. Foundations and individuals have from time to time generously supported some of its activities. Several groups among the Museum's friends and patrons, such as the International and Junior Councils, are making a major contribution to its program by actively participating in the planning and realization of projects in their specific fields of interest.

During its first twenty-five years the Museum has striven to fulfill the aims proposed by its founders; it has grown in the process into an institution of broad scope and varied activities. It now looks forward to a future in which it hopes to continue and increase its public services in a spirit of dedication to its original purposes, carried forward with awareness of the needs of a changing world.

1929-1954



November 7, 1929—First exhibition "Cézanne, Gauguin, Seurat, van Gogh" opened in rented offices at 730 Fifth Avenue. 47,000 persons attended in one month. This was followed on December 12th by "Paintings by Nineteen Living Americans."



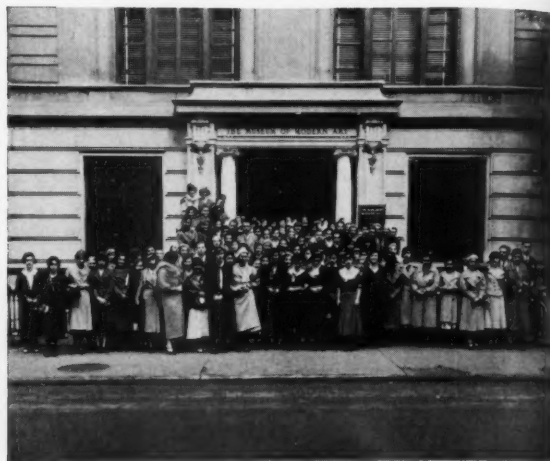
February 1932—"International Exhibition of Modern Architecture." First exhibition outside field of painting and sculpture and the first exhibition to be circulated.



May 1932—Move to West 53rd Street house after space problem became acute.



June 1932—Summer Exhibition of Painting and Sculpture in the new quarters.



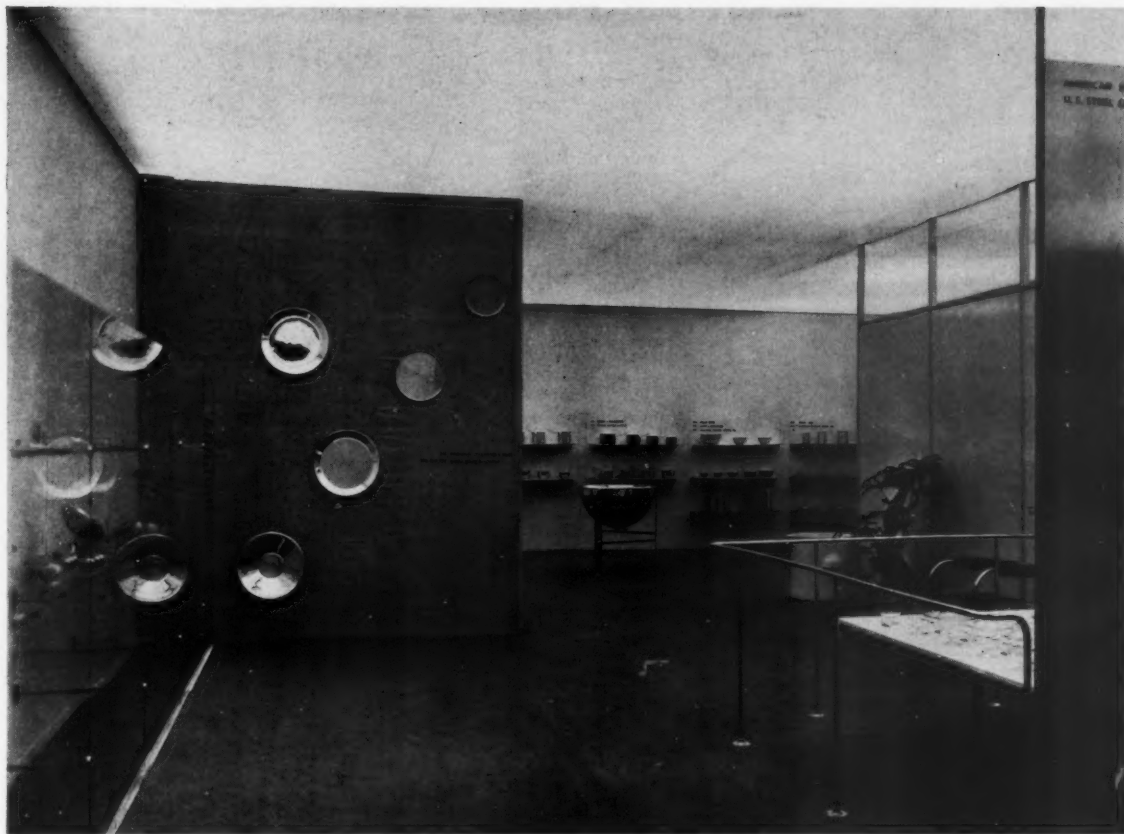
November 1932—Beginning of docent service by staff. First lecture to 60 teachers.

Summer 1932—Library founded with 2,000 books in a converted attic room.



April 1933—"Objects 1900 and Today." First design show of furniture and decorative arts.



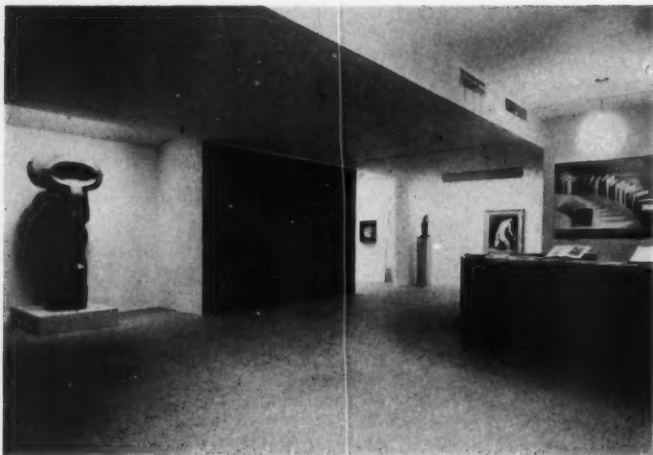


March 1934—Pots, pans and kettles from "Machine Art," the Museum's first important exhibition of industrial design. It was remarkable for its brilliant installation and exacting standards of selection which eliminated all "modernistic" ornament and irrelevant streamlining. About 97% of the material was American. It toured the country for four years and was shown in nineteen cities.



November 1933—First one-man photography show by Walker Evans. (In 1940, the Museum set up the Dept. of Photography with a basic collection and a reference library—the first curatorial department devoted exclusively to photography in any Museum.)

June 1935—The Film Library organized "to trace, catalog, assemble, exhibit, and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed."



June 1937—Both the Museum and its audience grew so swiftly that the original building became inadequate; temporary quarters are taken in the Time-Life Building while new Museum is built.

Fall 1937—Educational project started as a small experiment for two years. (right)



Spring 1939—New building at 11 West 53rd Street under construction. Philip L. Goodwin and Edward D. Stone, architects.

May 10, 1939—First day crowds at public opening.



M2—"Road to Victory," a procession of photographs of the nation at war proved an important contribution to the war effort. Five duplicate versions were circulated. During the war the Museum executed 38 contracts for the I.A.A., the O.W.I., and other governmental agencies. The Museum held 29 other exhibitions relating to the war. The Armed Services Program provided art materials used by the Army's Arts & Crafts Section.



December 1940—"We Like Modern Art" an exhibition arranged in the Young People's Gallery by students from high schools in the Educational Project.



"Americans 1942: Eighteen Artists from Nine States," one of a continuing series of exhibitions of American painting and sculpture.



May 1944—The Museum's resident staff of carpenters, electricians and painters is shown installing one of the exhibits for "Art in Progress," the 15th Anniversary show. The gallery floors were planned without fixed partitions to permit continuous rearrangement of wall and space.

November 1948—"Timeless Aspects of Modern Art" exhibition aimed to show that modern art is not an isolated phenomenon in art history but is, like the art of any period, an integral part of the art of all ages. A Teaching Portfolio was issued with it, and like its predecessors Modern Sculpture, and Texture & Pattern, introduced new visual teaching aids for use in the classroom.

Since 1929, the Museum has exerted perhaps its greatest influence through its publications, of which 204 separate titles have been issued. The more than 18,000 Museum members receive free each year a certain number of publications (depending on the category of membership), and with this demand as a backlog, the list and size of the editions are steadily increasing.



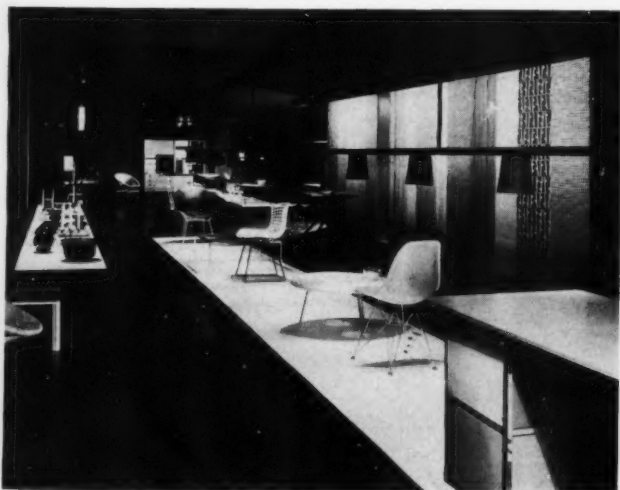
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Spring 1949—"Georges Braque" another in a brilliant list of one-man retrospective exhibitions by the leaders of modern art in this country and abroad.



Summer 1949—House in the Museum Garden, Marcel Breuer Architect. A model house, completely equipped and furnished, the price of each item clearly labeled and the entire construction carefully estimated as to cost. This was followed in 1950 by an exhibition house by the California architect Gregory Ain.



The Good Design Project which began in 1949 displays the choice of its semi-annual survey of new home furnishings at The Merchandise Mart in Chicago. The five-year collaboration between the Mart and the Museum is a tribute to the cultural activities of American trade as it affects the American family. The basis of selection is eye-appeal, function, construction and price, with emphasis on visual excellence. Selections from the Mart exhibition are shown annually at the Museum.

The Auditorium—Aside from the daily exhibitions of Film Library programs, the lecture hall, seating 496, is used extensively for symposia and concerts. Here, moderator Edward Steichen, Charles Sheeler, Irving Penn, Margaret Bourke-White, and Ben Shahn discuss "What Is Modern Photography?" in a series of related arts of today sponsored by the Junior Council.





Summer 1949—Master Prints from the Museum Collection, an exhibition to mark the opening of the Abby Aldrich Rockefeller Print Room, the only study room in the world devoted exclusively to the history of modern prints. The collection consists of more than 4,000 American and European prints from the late 19th century through today.

Summer 1951—The Grace Rainey Rogers Memorial Building adjoining the Museum at 21 West 53rd Street is completed. Two floors including studios, shops and equipment for the People's Art Center are devoted to the classes for children and adults.



In October an Art Lending Service (available to members living in nine states) was opened on the 6th floor under the auspices of the Junior Council. In the event a work is sold, the rental already paid is applied to the purchase.



1933—The Dept. of Circulating Exhibitions was established, although the Museum had begun to circulate exhibitions as early as 1932. Since that date the Museum has sent out almost 500 exhibitions, which have had over 7,400 showings at more than 3,700 public and private organizations in the United States, and 37 foreign countries. Above, a circulating exhibition is unpacked at the warehouse for careful checking.

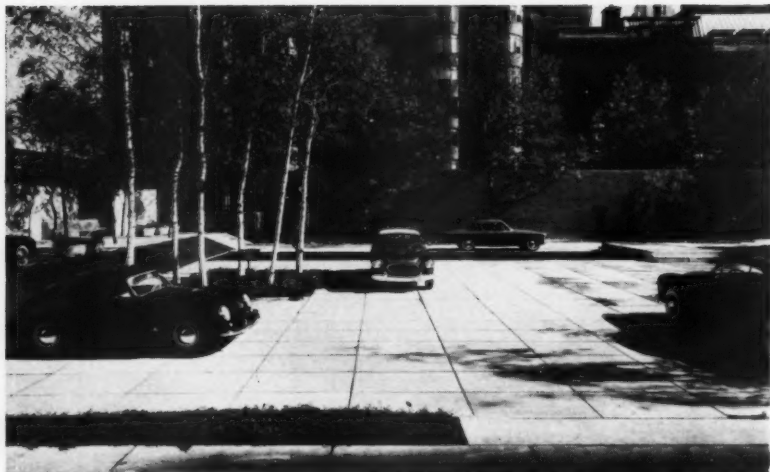


The Library, now grown to 15,000 volumes, 10,000 clipping files, 20,000 lantern slides and 50,000 photographs, continues to fulfill an important function for people who want to know and see more of modern art, and is now the largest and most complete in its field.



Spring 1953—The Abby Aldrich Rockefeller Sculpture Garden (designed by Philip C. Johnson) was opened in April with the exhibition "Sculpture of the Twentieth Century." This recent photograph shows sculpture from the Museum Collection.

Fall 1953—"Ten Automobiles," included post-war models designed for production in series; none custom-built or experimental. All were selected, as were those in an earlier exhibition "Eight Automobiles," primarily for their excellence as works of art.

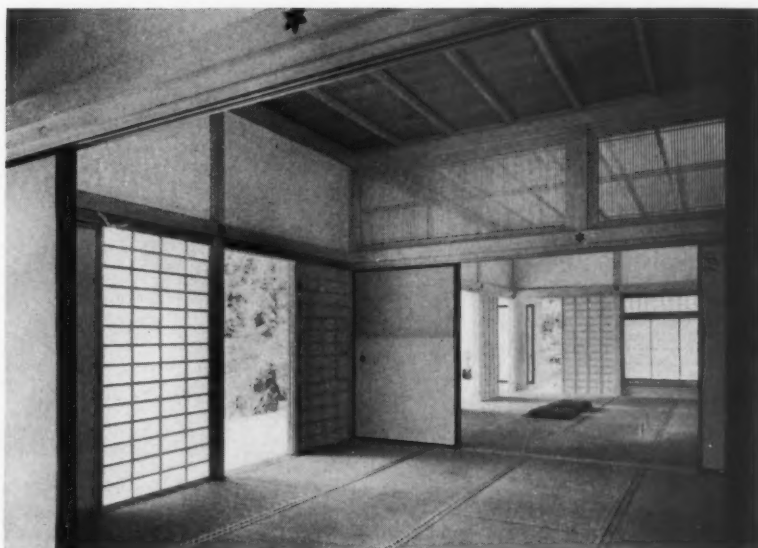


January 1954—"Ancient Arts of the Andes," most recent of the "survey" exhibitions initiated in 1933 with "American Sources of Modern Art." Others have been "African Negro Art," "Twenty Centuries of Mexican Art," "Indian Art of the United States," and "Arts of the South Seas."



Under its International Program, made possible through a 5-year grant in '53 from the Rockefeller Brothers Fund, the Museum in the following year purchased the United States Pavilion at the Venice Biennale and sent to the XXVII Biennale the work of two painters and five sculptors. Among other activities under this program, the Museum has organized the U. S. representation at the 2nd Bienal in São Paulo, Brazil; sent a major exhibition of Twelve American Painters and Sculptors to six leading European cities; prepared a number of architectural and print shows for circulation in Latin America, Europe and Asia; and is currently circulating in the U.S. several exhibitions dealing with the art of other countries.

June 1954—A Japanese house of the 16th and 17th century which was presented to the Museum by the America-Japan Society in Tokyo as a gift from the Japanese people to the people of the U.S. was officially opened for an exhibit in the Museum Garden. More than 120,000 persons attended the first summer. This view shows the interior of Shoin Room and Second Room.





A section of the exhibition of the magnificent collection of 53 modern paintings and sculptures acquired by the Museum through the generosity of Mrs. Simon Guggenheim. The artists represented here are Maillol, Chagall, Boccioni, and Modigliani.



*The most important recent acquisition is *The Dream* by Rousseau, the gift of Nelson A. Rockefeller, 1953. A selection of the best or most characteristic works from the Museum Collection, which includes drawings, prints, furniture, decorative arts, posters, photographs and moving pictures besides painting and sculpture, have just been reproduced in *Masters of Modern Art* with 350 illustrations, including 77 color plates.*

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TRIBUTE TO THE PAST—PLANS FOR THE FUTURE

WILLIAM A. M. BURDEN

PRESIDENT OF THE MUSEUM OF MODERN ART

We are happy indeed that we are here to join in celebrating the twenty-fifth Anniversary of the Museum of Modern Art. This is a moment which touches the heart as well as the mind. We like to think of our Museum as a community bound together by a shared esthetic experience and a common cause.

You—artists, scholars and friends of art—who have served this cause, with talent, knowledge, and material and moral support, are the members of this community. To you this celebration is rightfully dedicated.

In our community the artist is, by necessity, the leader whose genius we follow. The vigor and excellence of his work is the life blood of all our endeavors. If we take pride in our achievements, it is pride in transmitting his message.

The Museum of Modern Art was founded twenty-five years ago by a small group of collectors who wanted others to share their enjoyment of the art of our time.

Professor Sachs, who was their trusted advisor, will tell you more about these wise founders and the able former staff members who worked under Alfred Barr, the first Director.

Our roster of Trustees has always been a distinguished one. Unfortunately it is impossible even to mention here all those who have made important contributions to the Museum's development. I must, reluctantly, limit myself to a few great figures with whom I have been privileged to work.

Lillie P. Bliss, whose distinguished pictures were the cornerstone of the magnificent collection we see here today.

Mrs. John D. Rockefeller, Jr., the memory of whose inspirational leadership lives throughout this building—and especially in the beautiful garden around us—the gift of outstanding sons in honor of a great mother.

Mrs. Simon Guggenheim to whose great generosity and sense of quality we owe so many of the superb masterworks that make this the greatest collection of modern art in the world.

And then—the list of our outstanding presidents.

Conger Goodyear, who captained the ship with vigor, humor and common sense for the first ten crucial years; Stephen Clark, the wise and sensitive, who kept us afloat in wartime and on whom we lean continuously; John Hay Whitney, past President, now our able and devoted Chairman, who does so much for the Museum in such a quiet and modest way.

Then, a very special place for Nelson Rockefeller, whose energy, imagination and drive have been the very heart of the Museum during his seven years as President and long before.

Now let us look at our own institution more closely.

What we are today is perhaps best shown by the program of exhibitions with which we are celebrating this Anniversary. That program which covers the entire year is the creation of our able staff and in telling you about it I pay special tribute to them. These devoted men and women who generate ideas and give them reality, are the very essence of the Museum. They do all the real work. The magic of their selection and presentation has drawn five million people through these doors in the last ten years.

Our opening show is a report on our Collection of Paintings; a report which clearly outlines the solid foundation which has been built up in the past generation. The three main gallery floors have been given up to this exhibition. Yet the 400 works of art hung there are only one-third of our entire holdings.

Not every picture shown here claims to be a masterpiece; it could not and should not be in a collection of this scope. But by any fair standard,

we feel we are showing a really comprehensive review of the pictorial art of our time.

I would remind you that the collection has been assembled during years when we were producing an unending stream of current exhibitions on the trends in painting, sculpture, industrial design, photography and the motion picture.

Had it not been for Alfred Barr's single-minded devotion, it would have been easy to neglect the basic structure of the collection in the whirlwind of daily activity. We owe an unrepayable debt to that dedicated and courageous scholar, who is generally recognized as one of the world's greatest authorities on modern art.

Likewise, we are deeply in debt to the Trustees' Committees who have exercised the final judgment on acquisitions. They have faced the difficult task of allocating very limited purchase funds. They have shown a keen eye for established masterpieces combined with an open-minded acceptance of new and controversial pictures which may prove the masterpieces of tomorrow.

Together with the paintings from the Museum's Collection we are showing a selection of American Prints to be followed next month by a similar survey of European graphic art. Both these exhibitions were assembled from the Museum's Print Collection by its Curator, William S. Lieberman.

Publications to supplement major exhibitions have become an increasingly important aspect of our program. Under the direction of Monroe Wheeler, the Department of Publications will add 12 books this year to its long list of titles. One million copies of our books and pamphlets have been distributed to the public in the last ten years. Our major Anniversary publication will be *'Masters of Modern Art'* edited by Alfred Barr.

Andrew Ritchie, Director of our Department of Painting and Sculpture, has just returned from abroad where he selected works of art for an important exhibition to be called "The New Decade—22 European Painters and Sculptors."*

Edward Steichen, Dean of American Photographers and Director of our Photography Department, is now working on the organization of the "Family of Man" one of the most ambitious and probably one of the most significant photography exhibitions ever held.

* Simultaneous with this show the Whitney Museum will be exhibiting a review of contemporary American work.

Philip C. Johnson, Chairman of our Architecture Committee, announces for next spring an exhibition on Modern Buildings from Latin America where modern architecture has been more widely accepted than anywhere else in the world.

The Director of our Good Design program, Edgar Kaufmann, Jr., plans to show the 100 finest objects selected from all the exhibitions in that series. At this moment he is in India assembling a collection of ancient and modern fabrics and jewelry to be shown here later in the year.

Our Film Library, headed by Richard Griffith, has prepared Four Film Cycles for this Anniversary Year. The first, dealing with films about films, is being shown now to be followed later by Italian Films and Masterworks from our Collection.

Victor d'Amico, head of the Museum's Department of Education, is working on an exhibition illustrating the creative approach to art teaching that was so successfully developed in our People's Art Center.

Our Anniversary activities will not be confined to this building or to New York—our Department of Circulating Exhibitions, headed by Porter McCray, has prepared over 60 exhibitions for distribution in the United States and will, as part of its International Program, present many others in Europe, Asia and Latin America.

Much of the ground work for all these activities is now being prepared in our Library which under Bernard Karpel's direction has become the center of study and research of the Museum.

All this vast program is under the supervision of the Director of the Museum, René d'Harnoncourt. His is the talent that sets it in motion and makes it go. René, that genial giant, brings to the complicated task of Director creative imagination, tact, humor and all-around ability that are rare indeed. We who have worked with him through the years not only admire him as a great figure in the Museum world but love him as a sincere and delightful human being.

In closing this brief address as President, I wish to thank, from the bottom of my heart, the Officers, Trustees, Staff and Members who have made the not inconsiderable responsibilities of this office such happy and pleasant ones.

THE EARLY YEARS

PAUL J. SACHS

PROFESSOR OF FINE ARTS, EMERITUS,
HARVARD UNIVERSITY

As an old retired museum man who has, from the day of its birth, watched the miraculous development of the Museum of Modern Art and who rejoices that it continues to be an educational institution—I am delighted to speak briefly of the crying need for its creation; of its early days.

No other museum has done pioneer work of comparable importance in the span of a quarter-century or acquired—due to its own buying policy—as representative a group of significant modern works.

Twenty-five years ago we were all, as a matter of course, reading modern literature; we were listening to modern music; *but* in spite of the excitement engendered by the Armory Show of 1913, our country was, on the whole, antagonistic to modern art.

That was not unnatural, for only in the shops of art dealers—usually helpful but often special pleaders—did the public have limited access to American and European art of contemporary vitality. It was a deplorable situation. To correct it seemed a pressing need, especially before the days of Joseph Brummer and Curt Valentin.

In 1929 three remarkable women of vision were convinced that modern art might be better understood and enjoyed, only if properly presented on a disinterested museum platform, there to be kept broadly international in its approach to the visual arts. The three women, with courage and faith, were the pioneering, perceptive Miss Lillie P. Bliss, who in 1931 gave to the new Museum its firm foundation, by bequeathing her great collection on condition that an endowment large enough to guarantee its proper housing and display be raised; the late Mrs. John D. Rockefeller, Jr., patron of modern art and inspirer of all who were ever associated with her; and Mrs. Cornelius J. Sullivan, a collector who radiated a contagious enthusiasm.

The first move that these three women made was to seek the cooperation of a practical man—a militant believer in modern art. Their choice—a wise one—fell on A. Conger Goodyear, known for his inspiring leadership as President of the Albright Art Gallery in Buffalo. Fortunately Mr. Goodyear accepted the challenging invitation. He helped the three ladies to enlist the support of the other founders: Mrs. W. Murray Crane and Frank Crowninshield, both open-minded in backing good causes. It was my privilege to be associated with them.

May I remind this company that without A. Conger Goodyear and Stephen C. Clark, two of our oldest and most active Trustees, this great institution could not have survived or prospered.

General Goodyear, for the first decade of our history, was our President. We are deeply grateful that because of his superb sense of responsibility and unfailing courage, he guided us through the difficult depression, giving time without stint and constant constructive thought to our manifold problems.

And Stephen Clark, more than any other single Trustee, gave his time and thought to keeping this Museum going during the difficult war years when the younger men were away. I wish there were time to dwell on the long roster of Trustees who have done so much for the Museum in its first quarter century—such generous Trustees as Mrs. Simon Guggenheim, always selfless in her giving; also Duncan Phillips, Sam Lewisohn, Edward Warburg, Philip Goodwin, architect of this functional building; Nelson Rockefeller, John Hay Whitney, Mrs. David Levy, and Henry Allen Moe.

The initial meeting of the Board was called in rented rooms in the Heckscher Building—our home for two years. There we met—officially—Alfred H. Barr, Jr., our first Director—a scholar-connoisseur at 27—and his able associate Jere Abbott.

As teacher at Wellesley College, Barr had given

proof of his intimate knowledge of modern art which, happily, was rooted in the art of the past. It had been his good fortune to enjoy the benefits of a rigorous Princeton training, as the gifted disciple of three of her greatest scholar-teachers: Allan Marquand, Frank Jewett Mather, and Charles Rufus Morey—supplemented by graduate study at Harvard. Thus he was well trained and ready to stage exhibitions of distinction—the backbone of the Museum's educational program.

During the first years, Alfred Barr was joined by a number of talented men and women such as Philip Johnson, who organized the Museum's first exhibitions of Architecture and Design, Holger Cahill who initiated the Museum's series of exhibitions of exotic and primitive arts, and Dorothy Miller who served as the first Assistant to the Director and is now the distinguished Curator of the Museum's Collections.

Mr. Burden has told you about the staff members who are now carrying on the Museum's work under the leadership of our present Director, René d'Harnoncourt, and it seems appropriate for me to mention some of the former department heads who have made such valuable contributions to the Museum's progress and success. These include: in the field of painting and sculpture, the distinguished art critics James Thrall Soby and James Johnson Sweeney; in architecture and design, John MacAndrew and Elizabeth Mock; and in photography and the motion pictures, Beaumont Newhall, John Abbott and Iris Barry.

Trustees and staff have as a team kept alive the spirit that animated the founders—while moving forward. They have continued to take chances.

They have avoided the dangers that dog the footsteps of the complacent. They have made the Museum a telling instrument in the field of general education. They have given proof of their capacity to select the best of a type. They have circulated traveling exhibitions and sound publications in a steady stream, for the delight and instruction of a vast following.

What more natural, then, that these men and women should have helped people to *see* and to discriminate. They have taught us all that modern art, like the art of the past, may be realistic or abstract, traditional or experimental, conservative or radical. Their influence and example have liberalized the policies of every one of our leading museums—even the most complacent.

Through courageous, audacious and crusading leadership, the Museum has changed the climate of public opinion from one of hostility to one that is today open-minded and receptive to all aspects of modern art. No longer is the new dismissed with contempt and ridicule. Instead, there is in the art world of America an attitude of curiosity, reflected in books and periodicals, in the daily press—yes, even in the universities.

For so happy a change this institution is primarily responsible. Only by ever pioneering boldly and by *taking risks* will the Museum continue to escape the dangers that go with timidity.

That in barest outline is our history. That is our destiny.

May we, at our 50th Anniversary, stand before the world as youthful and forward-looking as today, respected and ready to embark on further service to the nation.

THE MUSEUM AND THE CITY

ROBERT F. WAGNER

MAYOR OF THE CITY OF NEW YORK

Other people here today have spoken to you about the Museum of Modern Art's unique and important contribution to the nation and to the world we live in. As Mayor of the City of New York and as a New Yorker, I would like to say a few words about the Museum of Modern Art as a New York institution, a New York institution we are happy to congratulate on its 25th Anniversary.

Like many new enterprises, when the Museum of Modern Art was founded, it had a small staff, a handful of loyal supporters and a few rented rooms. During the past quarter of a century it has grown and prospered as creative ideas in a responsive climate do thrive if carefully tended. In 1939 the main building designed in modern style was opened to the public and it has since become a familiar landmark in our city. Four years ago a glass and steel wing was added and last year this sculpture garden where we are meeting today was completed and dedicated to Abby Aldrich Rockefeller, one of the Museum's founders. In a few days a sister institution, the Whitney Museum, will open next door and in the summer of 1955, the Donnell Free Circulating Library and Reading Room, a branch of the New York Public Library, will open across the street. Thus the Museum of Modern Art, which began its career so modestly in a few rented rooms, has become the hub of one of New York's newest and most outstanding cultural centers.

It is sometimes said that New York does not represent the true heart of America. Yet there is no other community that draws so much on the resources of all forty-eight states. And in this respect the Museum of Modern Art is a typical New York institution, for it too draws on all the states—for the paintings, sculpture, and prints it exhibits, for

the films, photographs, and architectural designs it shows. And just as New York City is a cosmopolitan center drawing on the whole world, so does the Museum concern itself with all the art of our time from all the world. Like Rome, Paris and London, New York produces a powerful and stimulating intellectual climate which attracts people and ideas from everywhere to make one creative community.

The Museum of Modern Art is one of the most important focal points of our creative community in New York City. It is a typical New York institution in another way. Always concerned with the practical application of the arts of our time to our daily life, the Museum has made particular contributions to our civic life in special exhibitions. City planning, housing, bridges, even the signs in our streets and the automobiles which pass them have been the subject of shows at the Museum. Other exhibitions are prepared by the Museum each year and sent on tour through our public schools, thus making a direct contribution to New York City's school system.

And like the city which is its home, our Museum of Modern Art is constantly on the alert for the new challenge, the new idea, the new concept that may improve on the old. It is busy, it is frequently crowded—as a favorite visiting place for New Yorkers and out-of-towners—but above all it is always true to its own standards of quality, not afraid of controversy, not afraid of growing.

The Museum of Modern Art has added much to the cultural importance of New York City in its first 25 years. We can all expect this record to be maintained and can, I think, look forward to new ideas and new services as the Museum enters its second quarter-century.

FIRST FINANCIAL STATEMENT OF THE MUSEUM

The first annual meeting of the Corporation of the Museum of Modern Art was held in the Museum Galleries, in the Heckscher Building, 730 Fifth Avenue, New York, on Thursday, November 20th, 1930, at five o'clock.

PRESENT at the meeting were Mr. Goodyear, President, in the chair; Miss Bliss, Vice President; Mr. Clark, Mrs. Crane, Mr. Crowninshield, Mrs. Walter Hochschild, Mr. William C. Osborne, Mrs. Charles S. Payson, Mrs. George F. Porter, Mrs. Rogers, and Mrs. Sullivan.

Mr. Goodyear read the following Report, in the absence of Mrs. Rockefeller, the Treasurer.

STATEMENT OF INCOME AND EXPENDITURES

September 1, 1929—September 30, 1930

INCOME

Members' dues.....	\$ 6,390.00	
Contributions.....	107,450.00	
Interest—bank.....	844.47	
Admissions.....	450.00	
Sales: Catalogs.....	9,442.76	
Total Income.....		\$124,577.23

EXPENDITURES

General Activities:		
Exhibitions.....	\$ 19,918.72	
Publications sold and distributed—		
Catalogs.....	13,313.15	
Members' catalogs.....	2,237.50	
Departmental Activities:		
Rent.....	11,107.04	
Building operation salaries.....	1,737.38	
Light and heat.....	6,056.98	
Building supplies, etc.....	16,343.17	
Director's office.....	9,138.56	
Executive and clerical.....	1,067.67	
Publicity and promotion.....	73.88	
Library.....		
General Expenses:		
Stationery, postage, office exp.....	\$ 2,864.63	
Telephone and telegraph.....	17,495.01	
Moving and alterations.....	55.96	
Contingencies.....		
Total Expenditures.....		\$101,409.65

EXCESS OF INCOME OVER EXPENDITURES..... \$ 23,167.58

BALANCE SHEET AS OF SEPTEMBER 30, 1930

ASSETS

Cash.....	\$ 30,903.18	
Dues and contributions receivable.....	6,250.00	
Furnishings and equipment.....	12,134.22	
Works of art.....	900.00	
Total Assets.....		\$ 50,187.40

COMPARATIVE STATEMENT OF INCOME & EXPENSES, 1949-1954

The Museum like other educational institutions meets its annual operating expenses by drawing on a great many different sources of income. As this statement shows, no single source is dominant over the others. Under earned income, are the payments received by the Museum for some one of a variety of services rendered. The other category, contributions, is, of course, the record of funds given, either directly or through the endowment, to help the Museum carry out its work.

At its inception, the Museum's principal income came from gifts. Later, ways were found to obtain additional income: from the sale of publications, admissions to the galleries, or attendance at classes, etc. Gradually the category of earned income has grown till now it represents approximately two-thirds of the total.

As the Museum's services have continued to receive public acceptance this earned income has paid for certain fixed operating charges. This in turn has made it possible for more of the contributions to be applied to new departures and certain exhibitions of an advanced nature. Often these exhibitions may not achieve immediate public acceptance, but it is important for the Museum to show them. In this way many exhibitions have been made possible and it is hoped many more will be made possible as funds become available.

	1949-50	1950-51	1951-52	1952-53	1953-54
INCOME:					
Earned:					
Membership.....	\$ 109,864	\$ 117,515	\$ 144,589	\$ 190,200	\$ 225,433
Admissions.....	130,168	130,538	161,682	180,333	177,124
Publications and other Sales.....	114,884	137,567	145,570	171,047	160,436
Educational Services.....	63,738	67,012	91,961	105,823	97,092
Circulating:					
Exhibitions.....	31,834	31,024	30,130	41,426	42,386
Films.....	47,890	42,927	41,907	45,665	54,206
Other Earnings & Miscellaneous.....	113,659	113,492	59,385	98,293	119,155
Special Grants to develop Programs in International Exhibitions & Television.....				117,932	182,689
Contributions of Trustees and Friends.....	341,334	306,725	282,726	297,828	302,904
Income from Endowment Funds.....	53,039	61,927	71,598	81,927	90,565
TOTAL INCOME.....	\$1,006,410	\$1,008,727	\$1,029,548	\$1,330,474	\$1,451,990
OPERATING EXPENSES:					
General Administration:					
Administration & General Supervision, Registration, Promotion, Public Relations, General Expenses....	316,734	296,686	348,162	349,343	382,601
Building Maintenance:					
Guarding & Maintenance Repairs & Miscellaneous Expenses.....	173,270	162,602	169,043	194,495	215,032
Curatorial & Program of Education:					
Collections, Painting & Sculpture, Architecture & Design, Photography, Film Library, Exhibitions, Publications, Educational Services, Circulating Exhibitions & Films, Library, Gallery Talks, International Exhibitions & Television.....	539,097	517,923	521,849	706,139	814,868
Retirement & Social Benefit Payments:					
Museum share of pension and other social benefits to employees.....	27,428	27,816	27,861	30,050	35,671
TOTAL EXPENSES.....	\$1,056,529	\$1,005,027	\$1,066,915	\$1,280,027	\$1,448,172
SURPLUS or (DEFICIT).....	(50,119)	3,700	(*37,367)	50,447	3,818

* A refund of admission taxes was contemplated in this year, but did not materialize in time to be included. The net amount of the refund, received in 1954, amounted to \$34,065 and was credited against accumulated deficits of past years.

A five-year review of the operating finances of The Museum of Modern Art is shown above. Each year income has been estimated in advance, and within it the Museum must fit, each year, its operating program. This cannot always be done with accuracy, so that in some years too much is spent, and others a little is left over. Over the years, however, the Museum endeavors to maintain an equilibrium so current funds apply to the current program.

During the fiscal year which ended June 30, 1954, the following individuals and corporations contributed to the Museum over and above the cost of membership, thus making possible the development and growth of the Museum's program. The Board of Trustees wishes to take this opportunity to express again its appreciation for this generous support.

We regret that lack of space prevents the listing of more than 18,000 Regular Members whose interest in and support of the Museum insures the continuance of our activities in the various fields of creative expression.

JOHN HAY WHITNEY
Chairman, Board of Trustees

Contributing Members

Mr. & Mrs. Max Abramovitz
Mr. & Mrs. James S. Adams
Mr. & Mrs. Archibald S. Alexander
Mr. & Mrs. Francis J. Allen
Mr. Arthur G. Altschul
Mr. & Mrs. Ernest Angell
Mrs. James Rowland Angell
Mrs. Lewis Armstrong
Mr. Julien R. Arpels
The Art Center School
Dr. & Mrs. Max Ascoli
Mr. H. Adams Ashforth
Mr. & Mrs. Lee A. Ault
Mr. & Mrs. Emerson W. Axe
Mr. & Mrs. Lemuel Ayers
Dr. & Mrs. Frank L. Babbott
Mrs. Lewisohn Baird
Mr. & Mrs. Hollis S. Baker
Mr. & Mrs. Louis C. Baker
Mr. Richard Brown Baker
Dr. & Mrs. Harry Bakwin
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Mr. R. Maxil Ballinger
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Mme. Jacques Balsan
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Mr. George S. Barrows, Jr.
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Mr. & Mrs. Adolf A. Berle, Jr.
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Mr. & Mrs. Richard J. Bernhard
Mr. & Mrs. Charles A. Berns
Mr. & Mrs. Georges Bigar
Mr. Alexander M. Bigar
Mr. & Mrs. Leo S. Bing
Mr. & Mrs. Leonard G. Bisco
Mrs. E. Worden Bitker
Mrs. J. Madison Blackwell
Mr. & Mrs. Leigh B. Block
Mr. & Mrs. Leonard Block
Mr. & Mrs. Samuel J. Bloomingdale
Mr. & Mrs. Earl Blough
Mrs. Sidney Blumenthal
Mr. Main R. Bocher
Mr. & Mrs. Etienne Boegner
Mr. & Mrs. Norbert A. Bogdan
Mr. & Mrs. Eric Boissonnas
Mr. & Mrs. Maurice Bonnefoy
Mr. & Mrs. Kenyon Boocock
Mr. & Mrs. Stuart Borchard
Mr. & Mrs. René Robert Bouche
Mr. & Mrs. Donald C. Brace
Mr. & Mrs. Harry Lynde Bradley
Mr. & Mrs. James Cox Brady
Mr. George A. Braga
Mr. & Mrs. Kurt Brandes
Mr. & Mrs. William S. Brandt
Mr. & Mrs. Milton K. Breslauer
Mr. & Mrs. Alexander Brest
Mr. Marcel Breuer
Mr. & Mrs. Leon Brillouin
Mr. & Mrs. Sidney F. Brody
Mr. Louis Bromfield
Mr. & Mrs. Samuel C. Bronson
Mr. & Mrs. H. C. Brown

Mr. & Mrs. Giulio Brusadelli
Mr. & Mrs. James A. Burden
Miss Margaret F. Burden
Mr. & Mrs. Shirley C. Burden
Mr. & Mrs. W. Douglas Burden
Mrs. William A. M. Burden, Sr.
Mr. & Mrs. Jack E. Butler
Mr. & Mrs. Harry I. Caesar
*Mr. Arthur Bradley Campbell
Mrs. Joseph Campbell
Mrs. N. Stuart Campbell
Mr. & Mrs. Cass Canfield
Mrs. Eleanor Rixson Cannon
Mr. & Mrs. Robert Carleton
Mr. Robert Carson
Miss Catharine Fow Casnet
Mr. & Mrs. Cummins Catherwood
Mr. & Mrs. Robert Cato
Mr. & Mrs. Arnold Cembalest
Mr. & Mrs. Bennett Cerf
Mr. & Mrs. Gilbert W. Chapman
Mr. & Mrs. Buchanan Charles
Mrs. Edna Woolman Chase
Mr. & Mrs. Ward Cheney
Mrs. Whitney Bourne Choate
Mr. & Mrs. C. Geelmuyden Christensen
Mr. Arthur Cinader
Mr. & Mrs. Philip W. Claffin
Mr. Lewis F. Cleveland
Miss Imogene Coca
Mr. & Mrs. Alexander S. Cochran
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For those who wish to make a lasting contribution to the Museum's program and at the same time feel confident that the money given will carry on this important work, the following form may be used in making a bequest:

*"I do hereby give and bequeath to the Museum of
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 Charles T. Keppel, *Assistant Treasurer and Business Mgr.*

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 Francis S. McIlhenny Jr., *Administrative Assistant*
 Douglas MacAgy, *Consultant to the Director*
 Althea Borden, *Personnel Manager*
 Joyce A. Miller, *Secretary to the Director*
 Lynne Shapiro, *Secretary*
 Abe L. Chanin, *Gallery Lecturer*

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 Dorothy C. Miller, *Curator*
 Sara Mazo, *Assistant to the Curator*
 Betsy Jones, *Secretary of the Collections*
 Marie Alexander, *Secretary to the Director*
 Letitia Howe, *Secretary to the Curator*

THE ABBY ALDRICH ROCKEFELLER PRINT ROOM

William S. Lieberman, *Curator*
 Dorothy Lytle, *Assistant Curator of Prints*
 Edith Herman, *Special Assistant*

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 Margaret Miller, *Associate Curator*
 Alice Bacon, *Research Assistant*
 Ellen M. Jones, *Research Assistant*
 Alicia Legg, *Secretary to the Director*

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 Mildred Constantine, *Associate Curator of Graphic Design*
 Greta Daniel, *Assistant Curator of Design*
 Hilda Shamash, *Secretary*

GOOD DESIGN PROJECT

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 Herbert Bronstein, *Assistant*

PHOTOGRAPHY

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 Wayne Miller, *Special Consultant*
 Kathleen Haven, *Research Assistant*
 Doris O'Donnell, *Clerical Assistant*

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 Monawee Allen, *Assistant Registrar*
 Elizabeth Burnham, *Secretary to the Registrar*
 Marilyn Kemp, *Recorder*
 David Vance, *Recorder*
 Marion Phillips, *Secretary*

FILM LIBRARY

Richard Griffith, *Curator*
 Olga Gramaglia, *Technical Supervisor*
 Margareta Akermark, *Circulation Director*
 Sarah Church, *Assistant*
 Lenore Cisney, *Secretary to the Curator*
 John Adams, *Stills Assistant*
 Doris Zerbe, *Clerical Assistant*
 Robbert Koch, *Film Cutter*
 Jerry Michaels, *Film Inspector*
 Arthur Kleiner, *Music Director*
 Jack Millet, *Projectionist*
 Arthur Steiger, *Projectionist*
 William A. Williams, *Projectionist*
 Andre Levesque, *Shipper*

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 Sidney Peterson, *Special Consultant*
 Elizabeth Tillett, *Assistant*
 Brenda Porson, *Research Assistant*

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 Adair Ramsey, *Secretary to the Director*
 Frances Pernas, *Publications Manager*
 Edward Mills, *Typographer*
 John Kirsch, *Assistant in Publications*
 Jean Volkmer, *Designer and Coordinator of Exhibitions*
 Irwin Rosenhouse, *Designer*

LIBRARY

Bernard Karpel, *Librarian*
 Nancy Riegen, *Cataloger*
 Charles McCurdy, *Assistant (Slides)*
 Pearl Moeller, *Assistant (Photographs)*
 Jacqueline Maskey, *Assistant to the Cataloger*
 Coman Leavenworth, *Library Assistant*

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 Dorothy Knowles, *Assistant to the Director*
 Elizabeth Fuller, *Assistant (N. Y. Public School Program)*
 Elinor Weis, *Assistant (People's Art Center Program)*
 Ellen Marsh, *Secretary to the Director*
 Rhoda Apfel, *Secretary for the Committee on Art Education*
 Janet Moody, *Clerical Assistant (People's Art Center)*
 Sylvia Grossberg, *Clerical Assistant (People's Art Center)*

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 Francis Rosett, *Administrative Assistant*
 Rose Kolmetz, *Secretary & Research Assistant, International Program*
 Elizabeth Herlihy, *Secretary to the Director*
 Gilda Rosenblum, *Secretary and Recorder*

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 Carlos Dyer, *Designer*
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 Antoinette Irving, *Scheduling Manager*
 Marie Frost, *Secretarial Assistant for Distribution*
 Waldo Rasmussen, *Assistant Circulation Manager*

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Allen Porter, *Assistant Secretary of the Museum*
Letitia Howe, *Recorder of Minutes*
Patricia Barrett, *Secretary*
Joan Easton, *Secretary*

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Martha Thomson, *Assistant*
Mary A. Hutcheson, *Recording Secretary*
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Carolyn Haag, *Secretary*

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Florence Olson, *Secretary Lending Service*

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Sarah Rubenstein, *Comptroller*
Alice Baxer, *Secretary*

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Vera deVries, *Accountant*
Ettie Horn, *Publication Sales*
Gladys Hill, *Accounts Receivable and Payable*
Elna Swoboda, *Payroll*
Helen Schilly, *Cashier*
Laura Dzierlatka
Eileen Bowser
Dorothy Meer
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Edna Kane, *Assistant to Office Manager*
Frances Fleming
Diane Dorr-Dorynek
Jehan Samuels
Sylvia Leiser
Alexandra Gerzog
Claire Michaels
Donald Cerveris
Catherine Hummell
Kathryn Miller
Harry Moore, *Supervisor of Mailroom*
Lorenzo DeCohen
Arthur Trice
William Price
Edward Wall
William de Berardinis

Information and Reception Desks

Switchboard Operators

Mail Clerks

Publications Mailings

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William Sutherland, *Manager*
E. Budd Hopkins, *Assistant Manager*
M. Jean Keyes
Nancy Stewart
Alix Taylor
Erika Pauli
Jean Nelson
Arthur Wheelock
Charles Holman
Carl Shepherd

Sales and Information

BUILDING OPERATIONS

Robert Faeth, *Production Manager*
Benjamin Oratz, *Assistant to the Production Manager*

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Harold Hansen, *Chief Engineer*
Gladstone Bodden, *Electrician*
George Maennle, *Engineer*
James Holden, *Engineer*
Bernard Holt
Clarence La Rue
Benjamin Greco

Helpers

WORKSHOPS

Rudy Simacek, *Master Carpenter*
Charles Johnson
Daniel Clarke
Andrew Olah
Gustav Sandstrom, *Master Framer*
Nicholas Krushenick, *Framer's Assistant*
Alfred Aeberhard, *Master Painter*
James Mason
Wallace Straight

Carpenters

Painters

CUSTODIANS

Emilio Poppo, *Installation Specialist*
William Farnie
Thomas Dalton
Leon Toledo
William McGivney
Joseph Flaccamio

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Malcolm Smith, *Supervisor*
Thomas Ryan, *Assistant*
Cyril Bodden, *Guard*
Joseph Brady, *Guard*
William Breen, *Guard*
Samuel Bromfield, *Guard*
Patrick Culkin, *Elevator Operator*
Antonio Echavarry, *Guard*
Eugenio Echavarry, *Porter*
Ralph Echavarry, *Guard*
William Fleischhauer, *Guard*
John Harkins, *Guard*
Mrs. Helen Hartmann, *Checkroom Attendant*
Alexander Hruska, *Elevator Operator*
Morris Kleiman, *Night Watchman*
Francis Kraft, *Guard*
Edward Malloy, *Gardener*
John Mason, *Night Watchman*
Charles McCann, *Night Watchman*
Charles McCauley, *Elevator Operator*
Mrs. Helen Moran, *Checkroom Attendant*
John Murphy, *Guard*
John Peroni, *Guard*
Juan Rigau, *Guard*
Newman Robertson, *Elevator Operator*
Robert Ryman, *Guard*
William Scharf, *Guard*
Joseph Schylander, *Guard*
Harry Sokolow, *Guard*
Frank Varriale, *Guard*
Carl Wallach, *Guard*
Joseph Wickman, *Guard*

ATTENDANTS PEOPLE'S ART CENTER

Howard Long
Marie Green
Susan Munford
Walter Munford

MODERN ART ON 53D STREET

Today the Museum of Modern Art begins the year-long celebration of its twenty-fifth birthday. In its quarter-century it has become a lively and integral part of New York city life. During the war the New York Defense Recreation Center listed it as the fourth tourist-serviceman attraction, topped only by the Statue of Liberty, the Empire State Building and Rockefeller Center. Each year now over half a million people explore this West Fifty-third Street museum.

The record is a proud one. The Modern Art Museum, more than any other single force, awakened the public, sometimes by discreet nudging, sometimes by jolting shocks, to the creative art of our time. By its traveling exhibitions it extended this awareness throughout America. It set implicit standards of quality. The effect of its provocative multi-target exhibitions, its display techniques and its lucid publications has been felt in the fields of advertising, merchandising and display. Through its color reproductions and its rental library of original paintings and sculpture, modern art has gone out into the home.

But perhaps its most significant achievement lies in its unique spirit and atmosphere. The Museum of Modern Art makes contact with art pleasurable. Young couples hand-in-hand, Hokinson ladies, students, artists, business men, children, rich collectors may be enthralled or annoyed, pleased or angered, excited or outraged, but they all enjoy themselves. This past summer, for instance, when East and West met in the adjacent Japanese house and the museum's sculpture court the museum became a rare midtown oasis in which to look, to think, to relax, to enjoy. We wish this institution a happy birthday and a continuingly fruitful future.

THE NEW YORK TIMES, OCT. 19, '54

MILESTONE FOR MODERN ART

The Museum of Modern Art has just become twenty-five years old, which is a fine, youthful age. In its first quarter-century, the museum has established itself as a New York institution, and one of the liveliest, most exciting cultural centers in the entire world. Indeed, such words as "museum" and "institution" almost seem too ponderous to be applied to the bright building on West 53d St., which houses so many vigorous and vivid manifestations of the spirit of modern man.

The Museum of Modern Art serves art and artists, but even more important, it serves the public upon whose understanding and response the future of art depends. It is concerned not alone with painting and sculpture but with architecture, films, typography, industrial design and other of the more practical applications of art. Modern in outlook, international in scope, traditional in its adherence to artistic integrity, the museum has brought an intelligent interest in art to thousands of persons who might otherwise have never attained it.

The visitors to the museum are as varied as the exhibitions themselves. They have found that in these pleasurable surroundings art seems to grow and thrive and take an important place in one's daily life. For between the Museum of Modern Art and its steadily enlarging public a warm affection exists which is the best guaranty of continued achievement and many more happy birthdays.

HERALD TRIBUNE, OCT. 20, '54

